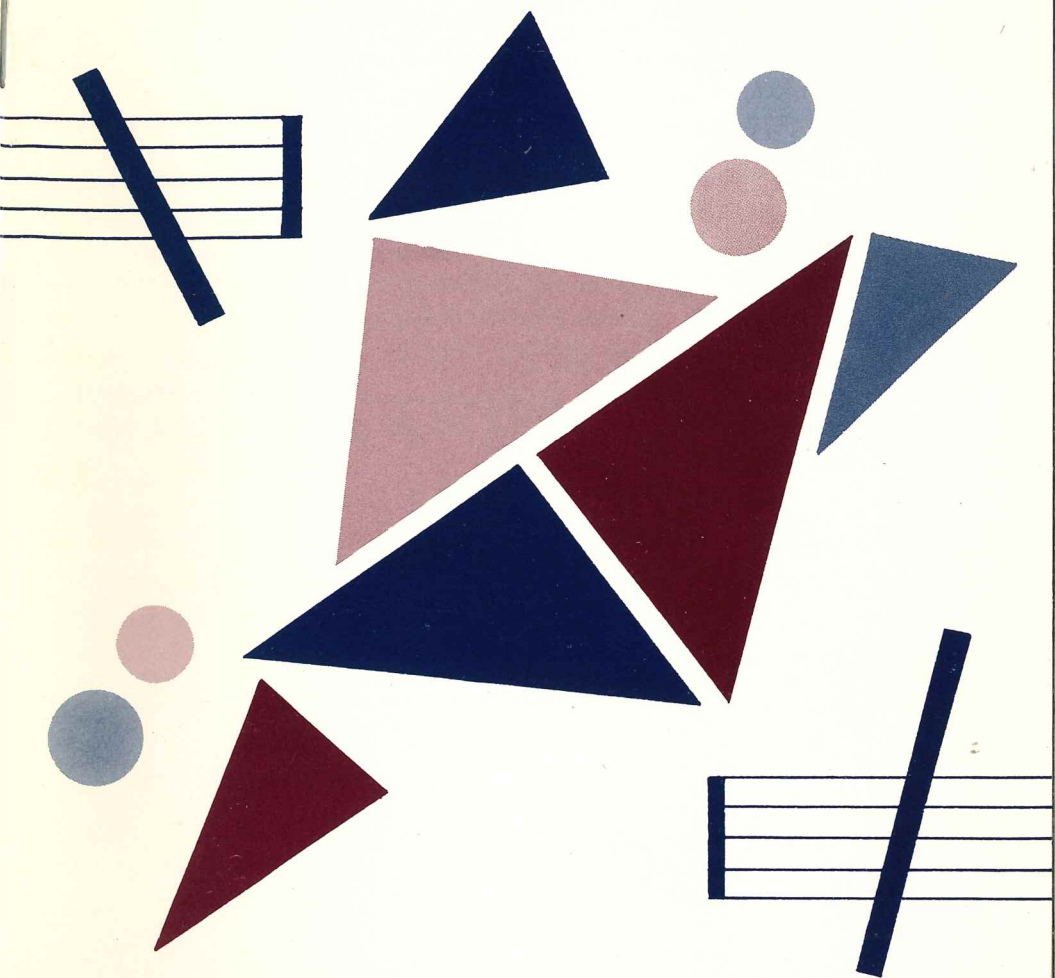


New Music Concerts



1983-84 Season

New Music Concerts

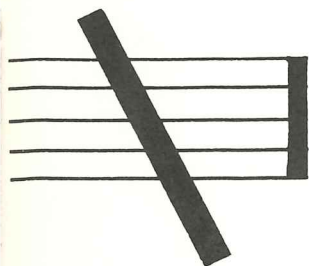
Presents our Thirteenth Season

- Saturday, October 1** The connoisseur's composer **ELLIOT CARTER** (U.S.A.)
Walter Hall, Edward Johnson Building
- Saturday, November 19** Canadian premieres by **ALEXANDER GOEHR** (Great Britain)
and **RAYMOND LUEDEKE** (Canada)
Word premieres by **TALIVALDIS KENINS** (Canada) and
CHARLES WILSON (Canada)
Walter Hall, Edward Johnson Building
- Sunday, December 4** World premiere of String Quartet No. 2 by the innovative
composer **MORTON FELDMAN** (U.S.A.)
Walter Hall, Edward Johnson Building
- Friday, January 13** Compositions for choir and organ by **SVEN-ERIK BÄCK**
(Sweden), **GYÖRGY LIGETI** (Hungary) and **STEFAN WOLPE**
(U.S.A.) featuring the Elmer Iseler Singers; Patrick Wedd, organ;
and Paul Massel, baritone
St. James Cathedral
- Sunday, February 19** Music in space by **STEVE REICH** (U.S.A.), **JAN JARVLEPP**
(Canada), **JOHN REA** (Canada) and **PHILLIP**
WERREN (Canada)
Great Hall, Hart House
- Saturday, March 24** **ENSEMBLE KALEIDOCOLLAGE** (France) presents works by
KLAUS HINRICH STAHRER (Germany), **CARLOS ROQUÉ**
ALSINA (Argentina-France), **KLAUS AGER** (Austria), **KAREL**
GOEYVAERTS (Belgium) and **GABRIEL POULARD** (France)
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- Elliot Carter – Sept. 30 – The Music Gallery
- Morton Feldman – Dec. 4 – The Music Gallery
- Sven-Erik Bäck – Jan. 12 – The Music Gallery
- Films by Kagel – Apr. 6 and 7 – The Funnel
- Mauricio Kagel – Apr. 8 – The Music Gallery

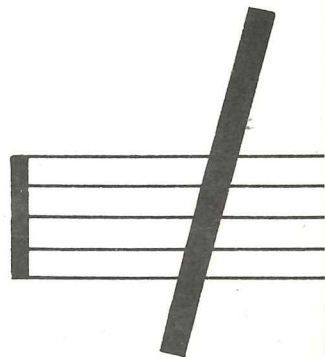
World Premiere Performance



**MORTON
FELDMAN**

STRING QUARTET NO. 2

**THE KRONOS
QUARTET**



Sunday, December 4, 1983 8:00 p.m.
Walter Hall, Edward Johnson Bldg., U. of T.
Broadcast Live on CBC-FM, Two New Hours

New Music Concerts

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1963-1983**

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Morton Feldman was born in New York City on 12th January 1926. At the age of 12 he began studying piano with Madame Maurina-Press (in whose memory he has recently written *Madame Press died last week at ninety*) at 15 composition and counterpoint with Wallingford Riegger, at 18 little more than argumentation with Stefan Wolpe and at 24 he met John Cage, a meeting which began an artistic association which was of crucial importance to Feldman.

I brought John a string quartet. He looked at it for a long time and then said, "How did you make this? . . ." In a very weak voice I answered John, "I don't know how I made it." The response to this was startling. John jumped up and down and, with a kind of high monkey squeal, screeched, "Isn't that marvellous. Isn't that wonderful. It's so beautiful, and he doesn't know how he made it." Quite frankly, I sometimes wonder how my music would have turned out if John had not given me those early permissions to have confidence in my instincts.

Through Cage he became closely associated with composers Earle Brown, Christian Wolff and he himself intro-



MORTON FELDMAN is currently the Edgard Varèse Professor at the State University of New York Buffalo.

duced pianist David Tudor to the circle. These associations helped to shape the unmistakable aesthetic principles his music has consistently developed.

All sounds should be played with a minimum of attack. Dynamics are very low.

It was very difficult to set aside my composer's ego. It was painful. I had to step aside to see how beautiful the music was.

Equally fruitful were his friendships with the painters Philip Guston, Willem de Kooning, Jackson Pollock, Franz Kline and Mark Rothko and he was very close to the younger, then unknown artists, Jasper Johns and Robert Rauschenberg.

Anybody who was around in the early 50s with the painters saw that these men had started to explore their own sensibilities, their own plastic language . . . with that complete independence from other art, that complete inner security to work with what was unknown to them. That was a fantastic aesthetic accomplishment. I feel that John Cage, Earle Brown, Christian Wolff and I were very much in that particular spirit.

All I ask is that composers wash out their ears before they sit down to compose.

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STRING QUARTET (II)



1. corda
2. corda
3. corda
4. corda pizz

ppp *mf* *ppp* *f* *ppp* *mp* *f* *mf* *f*
mf *mp* *f* *ppp* *mp* *ppp* *mf* *f* *ppp*
f *ppp* *mp* *mf* *f* *mf* *ppp* *mp* *mf*
ppp

mp *ppp* *mp* *mp* *ppp* *mp* *ppp* *mf* *ppp*
mf *mf* *ppp* *f* *mf* *ppp* *mp* *ppp* *mf*
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His earliest works *Projections* (1950-1) were innovatory being the first to use both indeterminacy and graphic notation.

Varèse once called me and said that he'd just called another Morton Feldman and he said to him are you the composer? and the man said to him, No, I'm in lingerie.

The dynamic is extremely low, but audible.

The new painting made me desirous of a sound world more direct, more immediate, more physical than anything that had existed heretofore.

These pieces, by designating only the relative pitch area (high, middle or low) left the final choice of pitches to the performer. Subsequent pieces, such as *Intersection no. 1* and *Marginal Intersection* give the performer the added choices of dynamics and timing.

If the article accused me of killing melody, I would hang my head. But pitch relationships. I can't get that excited about pitch relationships.

Between 1953 and 1958 Feldman abandoned graph pieces and worked towards a greater precision, which he, however, found too one-dimensional.

Yes, Morty's a very colourful figure, but what can he teach?

I like all music which isn't aggressive, which lets you hear what you most want to hear: Josquin, Machaut, Mozart.

The precisely-notated, non-graph pieces did not allow Feldman enough freedom and plasticity (*It was like painting a picture where at some place there is always a horizon*) and he returned to the graph in two orchestral works, *Atlantis* (1958) and *Out of Last Pieces*, which combine the vertical and the horizontal more successfully than before.

I never fully understood the need for a 'live' audience. My music, because of its extreme quietude, would be happiest with a dead one.

Very slow, Soft, Durations are free.

The *Durations* of 1960-1 mark a further development, each instrument in the various ensembles plays from an identical part but at their own speed, in their own time, slowly over-lapping their defined pitches *like a series of reverberations from a single sound source.*

There was a deity in my life, and that was sound. Everything else was after the fact.

Feldman has written an enormous amount of music for a wide variety of media—orchestra, chorus and solo voices with or without instruments, ensembles and solo instruments.

I said, I want to write a piano piece for one finger, but it's so difficult, I don't know how.

I like instruments which have a certain anonymous character, which are able to metamorphose themselves easily to enter into the world of my music.

But Feldman has collaborated on a number of carefully selected projects in other fields: a film about the painter de Kooning, a film on Vietnam; a ballet *Summerspace*, staged in 1966 by the New York Ballet, with choreography by Merce Cunningham and sets by Robert Rauschenberg.

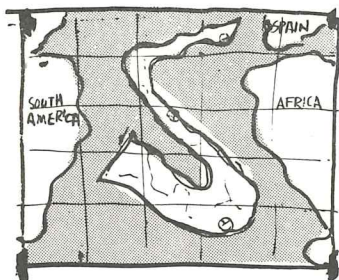
I confess to the fact that whatever describable beauties may arise from this esoteric art have always been useless.

Each instrument enters when the preceding sound begins to fade.

Recording enlarges, looks at music through a microscope. But what I want is to listen to music through a telescope.

Fighting a constant battle to leave time and sounds undisturbed, his music dwells, microscopically, on 'the area

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between pianissimo and piano.' The slow durations and tempi, the entirely non-rhetorical style, the absence of dialectic, the concentration on non-attack and decay, are completely loving, revolutionary and romantic, pure and unsullied by (almost) 'composing.'

I prefer to think of my work as between categories. Between Time and Space. Between painting and music. Between music's construction and its surface.

When you are involved with a sound as sound . . . new ideas suggest themselves, need defining, exploring, need a mind that knows it is entering a living world not a dead one. When you set out for a living world you don't know what to take with you because you don't know where you're going.

The journeys are always modest, heroic and unspectacular. But as Feldman has pointed out, *a modest statement can be totally original, where the "grand scale" is, more often than not, merely eclectic . . . My compositions are really not "compositions" at all. One might call them time canvases in which I more or less prime the canvas with an overall hue of music.*

Michael Nyman

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Through its daring approach to 20th century music, the Kronos Quartet has established a solid reputation as one of the most competent and versatile ensembles in America today. Founded ten years ago in Seattle by its senior member, David Harrington, the quartet now works out of San Francisco.

Harrington, thirty-two, is first violinist in the group. John Sherba, twenty-five, also violin, is from Milwaukee and is a former member of the Fine Arts Quartet. Violist Hank Dutt, twenty-seven, studied at Indiana University as did cellist Joan Jeanrenaud, twenty-five, who moved from her home in Geneva, Switzerland to play with the group.

The quartet's name is a variant of the Greek word meaning time ("chronos") and it is

The Canadian Electronic Ensemble 1983-4 Concert Season

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an aim of Kronos to demonstrate that music can be both timely and timeless. "We play more contemporary quartet music than anyone in the world," says Harrington. "It isn't music itself that has become arid over the years, but the way it is treated by musicians and the public. We're trying to change that, sometimes gently, sometimes not so gently."

The Kronos repertoire ranges from Beethoven and Bartok to Boulez, Crumb, Lutoslawski and Cage. Their concert itinerary takes them across America and recently to Venice, Munich, Paris and Helsinki.

Kronos' dedication to both controversy and convention has enabled the group to master a wide range of quartet literature, from classical works to premiere interpretations of more than 125 new works since the group's inception.

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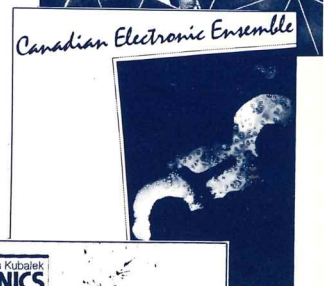
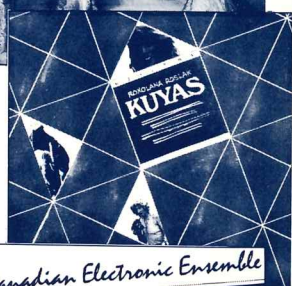
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Each year P.R.O. Canada presents \$6,000 to composers under 30 in its annual P.R.O. Canada Young Composers' Competition. Twenty-two composers have received awards in the first five years of the competition. These winners have gone on to distinguish themselves in the world of music.

Their works have been recorded on the Melbourne label (JEAN PICHÉ and ROBERT ROSEN) and CBC's RCI label (JOHN BURKE). DENYS BOULIANE was named Composer of the Year by the Canadian Music Council in 1983.

Others have had their works applauded abroad. FRANCIS CHAN won second prize in the Béla Bartók International Composers Competition in Hungary in 1982; works by JEAN PICHÉ have been performed at the Bourges International Festival of Experimental Music in France; ROBERT ROSEN was a finalist in 1982 in the Indiana State Contemporary Music Festival Orchestral Composition Competition; "Fusion" by PIERRE TROCHU was chosen as the Canadian submission in the World Music Days festival in Denmark in 1983.

Several winners have received commissions: HARRY KIRSCHNER from the Montreal dance company Le Groupe de la Place Royale; JEAN PICHÉ from the CBC, New Music Concerts and from the Vancouver New Music Society; JOHN BURKE from the CBC Vancouver Chamber Orchestra; ROBERT ROSEN from the Banff Centre.

Other winners who have distinguished themselves are LINDA BOUCHARD, TIMOTHY BUELL, RICHARD GIBSON, KEITH HAMEL, JAN JARVLEPP, JEAN LAPLANTE, DAVID S. LYTLE, JOHN OLIVER and DOUGLAS SCHMIDT.

You are invited to join the vanguard of Canada's exciting young composers. Deadline for entering the P.R.O. Canada Young Composers' Competition is April 30 and application forms are available from P.R.O. Canada's three offices.



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